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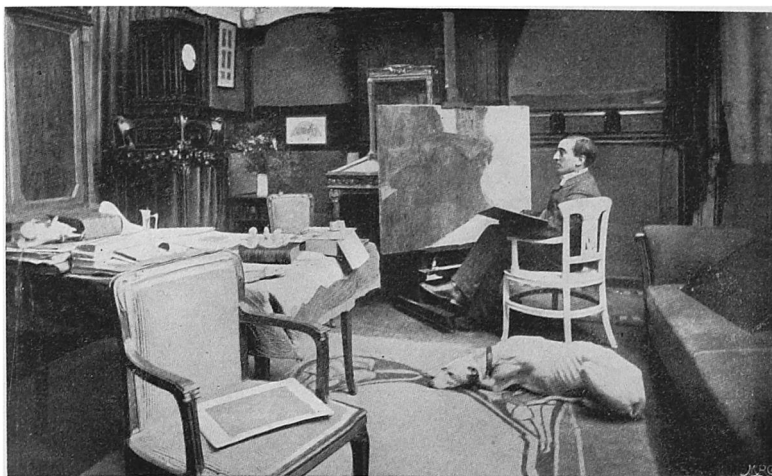
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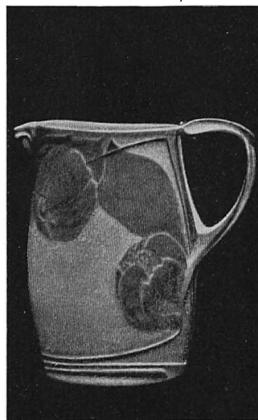


GEORGES DE FEURE IN HIS STUDIO

AN APPRECIATION OF THE ART OF GEORGES DE FEURE

For reasons which are not quite clear, comparisons have been drawn between Georges de Feure and Orcagna, Hieronymus Bosch, Breughel, and Quentyn Masys. With Baudelaire, Thomas De Quincey, and Edgar Allan Poe in mind, the conclusion seems to have been drawn that de Feure's art—satanic, and steeped in opium and the perfume of noxious flowers—had better be covered over with a veil. The literary side of the problem involved herein is a fascinating one, for in these times of artificiality and fads the doings of the eccentric and abnormal individual are often sufficient to win applause and admiration.

Georges de Feure, however, does not stand in need of this kind of advertising. His work is that of an artist conscious of his powers and wholly rational, and if it contain a "satanic" element, it is only in the sense of Victor Hugo's lines, "*Dieu s'est fait homme, soit; le diable s'est fait femme.*" For it is woman, her charm and



PITCHER
By Georges de Feure

beauty, which the artist has chosen for his theme. For her he has invented thousands of adornments and details in which to frame her



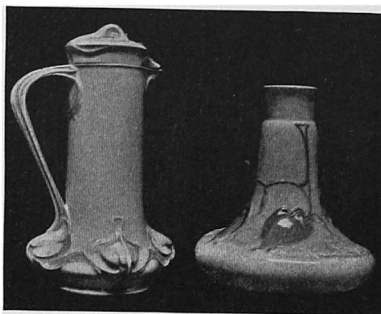
DECORATIVE AQUARELLE

By Georges de Feure

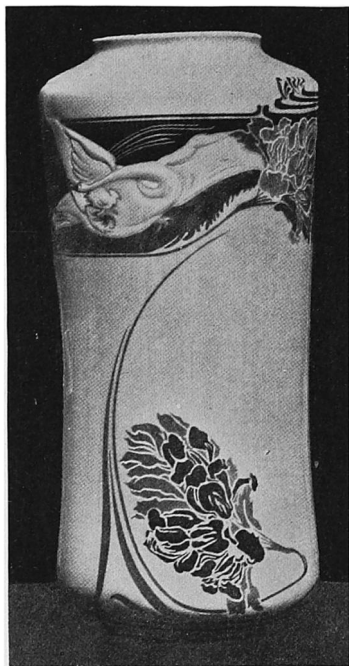
graceful personality. Over the amphora of the female form he has draped all the precious fabrics which, little by little, his fancy has evolved. But always it has been the pure, decorative beauty, never

the sensual, degenerate side, which he has lovingly treated.

Having set out his design according to the requirements of the work in hand—a process sometimes a little too much in evidence—he seeks after ornamental *motifs* with which to deck this lay-figure. The delicate limbs are hidden in flowing draperies, the sloping shoulders are covered with rich furs, the illusion of slenderness and length is supplied by long, flowing lines, while curves serve to abbreviate. In short, he



PORCELAIN
By Georges de Feure

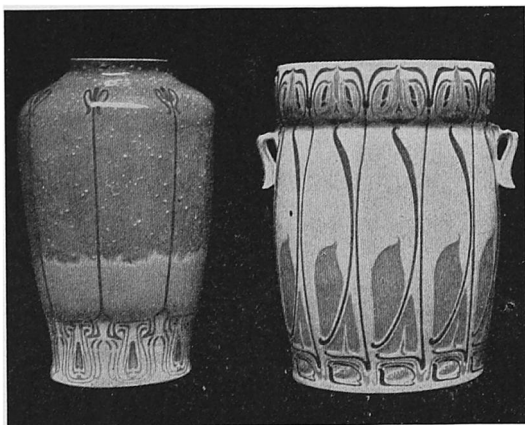


PORCELAIN
By Georges de Feure

employs with wondrous skill and taste the finest art of the great dressmakers, an art more important in the eyes of our fair contemporaries than all the arts besides.

And even though we do not agree with them in so one-sided an estimate, we must still admit that this branch is not without its claims and significance. Would it not be illogical to expend great skill upon the smallest details of the frame and neglect the picture set therein? Why should the great renaissance of decorative art which marks the present day stop short of women's adornments and costume? The laws of harmony, it must be admitted, demand the contrary.

Ensemble effects must be kept in the foreground, in order that the modern home may not resemble a picture-gallery, in which the dwellers move about like strangers, but shall be in truth a home, designed and appointed for its particular inmates. This is the guiding principle of de Feure's work, and to the readers of *BRUSH AND PENCIL* it should be of particular interest. As de Feure has achieved great



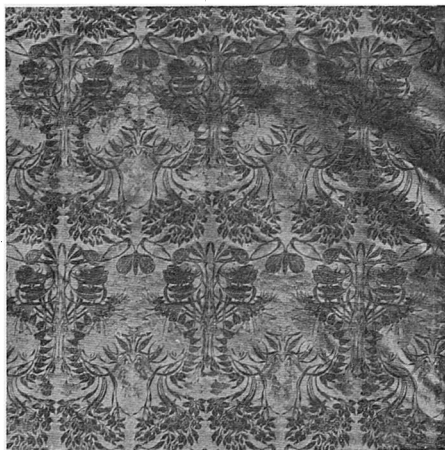
VASES
By Georges de Feure

fame in this field, standing almost alone in it among Frenchmen, it has seemed fitting to treat of this subject first, before dealing with the other expressions of his fancy.

Water-colors, such as the "Portrait of Mme. de F.," suggest the hand of the master of the "Ile Heureuse" and the "Féerie Interne." Here he has applied the marvelous technique of the Japanese to European landscape, and has created a new style. The tones are worked in water-colors. Whatman and Bristol paper become the palette of the artist, and on them he mixes, dilutes, shades off, and works his colors, here leaving a spot clear white, there laying on thickly with *gouache*.

In brief, he paints water-colors with the methods of oil. His versatility has naturally laid him open to the commission of some faults. The almost demoniac speed of his work gives him no time to leave his picture for a moment of inspection from a distance, for the colors under his hand must be worked moist.

The illustrations accompanying this article will be a revelation to many. In sculpture de Feure has given us many charming creations, executed after these principles.



FABRIC PATTERN
By Georges de Feure

De Feure's fame as a decorative artist is so wide that it is almost needless to touch upon this side of his talents, considered by many to be the most brilliant and most valuable. His china work, with its skillfully balanced decorations; his glasses, as delicately light as those

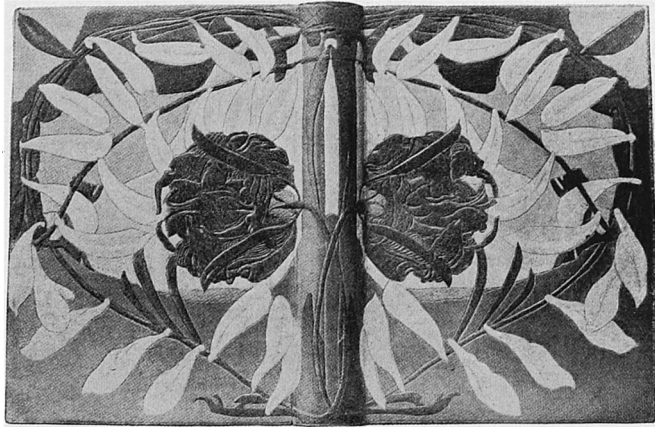


PORTRAIT OF MLE. S.
By Georges de Feure

of Morris; his silver tableware, fabrics, and tapestries, wrought in the rarest and richest designs; his beautiful furniture, modern in every line, yet suggesting somehow the most charming pieces of the Trianon (which, by the way, is just what M. Bing expects of his artists); his articles of personal adornment, notably the fan of the

Princess T., a gem such as is but rarely seen; his candelabra, lamps, chandeliers, bronzes, with the supple grace of the maiden; his stained glass, remaining luminous in the dusk, as if it had absorbed the light of day—all these mark de Feure as an artist whose versatility is as wonderful as the unity which characterizes all of his work.

He is still a young man, but despite his varied career—he was once an actor—he must be reckoned as the one artist of to-day who has done most to rouse the world out of its lethargy, and who has



DESIGN FOR BOOK COVER
By Georges de Feure

given it a new style, harmonizing with modern thought and modern culture. There is a play from his pen, "Le Palais du Silence," which is not without resemblance to Maeterlinck. In it he has acted out his most precious dreams, and given rein to his artistic fancy. We read of "stone benches covered with mouse-gray kisses," etc. The persons in the drama move with gestures repellant or seductive, but always with nobleness and grace.

His idealism and sentimentality have been of the greatest assistance to him in his decorative work. He strives to inspire it with his own passions; he loves it, for it is the embodiment of his dreams—a part of his being. That is his secret. But then, the creation conceived in love is alone immortal, for "love is stronger than death."

Paris.

RENÉ PUAUX.



COPPER RELIEF FOR FURNITURE
By Georges de Feure

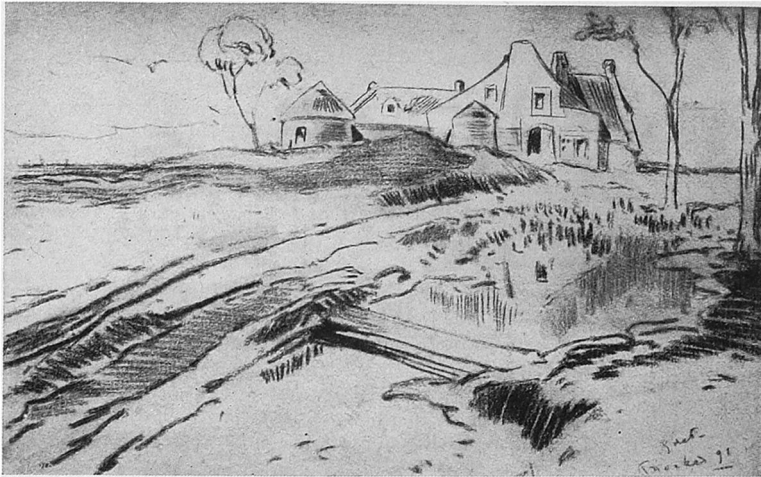
ART NEWS FROM THE OLD WORLD

The New English Art Club is not an annex to the Academy. Its members, as a report correctly says, have mannerisms and affectations, and imitate their leaders too closely; but they are experimenting on their own lines, and are helping one another to cultivate fresh habits of observation and to develop individuality of style. There may be crude work at the dingy little Dudley Gallery, but there are always glints of new ideas and the stimulative effects of creative impulses. At the spring exhibition there were increased evidences of vigor and independence. C. W. Furse reinforced Will Rothenstein and Wilson Steer, and the three leaders were well supported by their associates. Mr. Furse had two portrait groups on lines as difficult as Mr. Sargent's most ambitious work, and commanded attention by the boldness of his brushwork and the high qualities of his technique. Mr. Rothenstein not long ago set the club fashion of painting uninteresting women, generally in green gowns, either lying on lounges or standing with books in their hands, as the occupants of shabbily furnished but well-lighted rooms. The example was followed in a dozen instances on the walls of the gallery. While the reading habit may be promoted among the middle class by this persistent exhibition of women with books in their hands, it is high time to set another club fashion for general imitation. Among the landscapes there was a brilliant study

of yellows and greens in Wilson Steer's "Golden Valley," sparkling with color and full of atmosphere, and in every way to be commended.

✿ The idea of an autumn exhibition by the salons of Paris is agitated again; but at least one authority—*La Cronique des Arts*—sets its face against it. Instead of more salons it calls for less. At the same time, it deprecates the fashion that artists now follow in rushing into the exhibition of work by one-man shows before they have anything worthy to be examined. In one week it counts up ten of these small shows. So that the haste to get before the public is not confined to America, but is found exercising its baneful effects in the Athens on the Seine, whither we look for lessons in good sense in matters of the arts.

✿ The "Secession" in Berlin has not been so aggressive, nor has it been so successful, as the similar organizations of non-official and progressive artists in Munich and Vienna. Yet this year it is giving its seventh annual. The opening address was delivered by Herr Max Liebermann, who quoted the words of Goethe, that the spirit of reality was the true ideal. "We endeavor," said he, "to portray life in an artistic manner. We are not one-sided; this is true only of our opponents, who wish to set a limit to art. They say so far and no farther! The limits of art are boundless, so far as the power of expression and technique is concerned. He who measures his work in so far as it is like the old masters does not understand the nature of art, which has its foundation only in the individuality of an artist."



FLEMISH LANDSCAPE—DRAWING

By Georges de Feure

on the contrary, the average standard of the works was quite equal to that of some of the recent professional exhibitions, or even better.

✿ The Paris critics speak kindly of an exhibition of American women painters recently opened. Especial mention is made of landscapes by Mesdames Hudson, Macmonnies, Greator, and Este, portraits by Miss Nourse, and sculpture by Miss Pfeifer. About one hundred works were shown.

✿ The next exhibition of the International Society of Sculptors, Painters, and Gravers will be held in Buda Pesth. The British section of the society was last year invited by the Hungarian Society of the Fine Arts to make an exhibition at Buda Pesth, and this was so successful that the experiment is being repeated. Seventy pictures were sent to Buda Pesth, including contributions from the president, Mr. Whistler, as well as oil-paintings by Messrs. Lavery, Priestman, Cameron, and others, water-colors by Messrs. Conder and Anning Bell, lithographs by C. H. Shannon, etchings by Mr. Pennell, black-and-whites by E. J. Sullivan, and color prints by Morley Fletcher.

✿ The Société Nationale des Beaux Arts selected its judging juries as follows: For painting the jury includes MM. Carolus-Duran, Roll, Besnard, Beraud, Billotte, Dubufe, Rachou, Carrier-Belleuse, de Latenay, Prinnet, Aublet, Lerolle, Smith, Roger-Jourdain, Boulard, Le Sidaner, Roudel, Dinet, Jean Viber, Weerts, with MM. Dumont, Montenard, Delachaux, Dauphin, Rivey, Guiguet, Moreau-Nelaton, and Rasset-Granger as



CLOCK

By Georges de Feure

supplementary members. For sculpture the jury is composed of MM. Rodin, Dejean, Charpentier, Bourdelle, Cordier, Roche, Michel-Malherbe, Injalbert, with the following supplementary members: MM. Lenoir, Fix, Masseau, Mmes. Cazin, Voulot, and Granet.

✿ An international exhibition of photographic work will be held at St. Claude, France, next August. Several prizes are offered, and the work of both amateurs and professionals is eligible for the display.



DESIGN FOR A STAINED GLASS WINDOW

By Georges de Feure

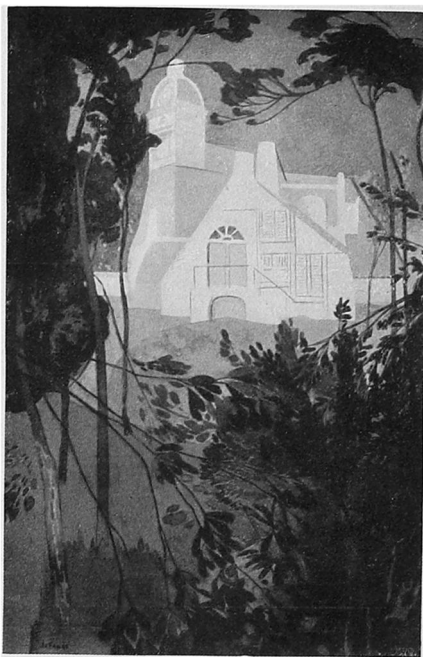
✿ M. Fenaille, a Frenchman well known for his love of art, who is at present engaged in writing a monumental history of tapestry in France, has notified M. Guiffrey, the director of the Gobelins manufactory, that he will give a yearly prize of one hundred dollars for the best decorative design suited for tapestries made by any workman in the factory. In addition to several immense pieces now in hand at the Gobelins works, made after designs furnished by the government, M. Paul Hannotin has just finished a car-

toon for a large piece intended for the palace of the Elysée, and said to be the most important tapestry set upon the looms in recent years. The center is of a warm, red tone, covered with a network of golden chrysanthemums. It will measure nearly sixteen feet square. Another noted designer, M. Levy-Dhurmer, has made, at the request of the Gobelins authorities, a huge decorative panel of tapestry, representing Eve offering Adam the apple. The composition is to be shown at this year's salon. In connection with the great activity shown by the Gobelins factory of late may be mentioned an exhibition which is to be opened in May at Rouen, at which one of the

important features will be an historical collection of important tapestries loaned by various towns of Normandy, where the art of tapestry-making had its beginning. Masterpieces from Caen and Evreux have been promised. The exhibition is to be under the auspices of the Société des Amis des Arts de Rouen, and will last until the middle of July. It is expected that the display will be a very notable one.

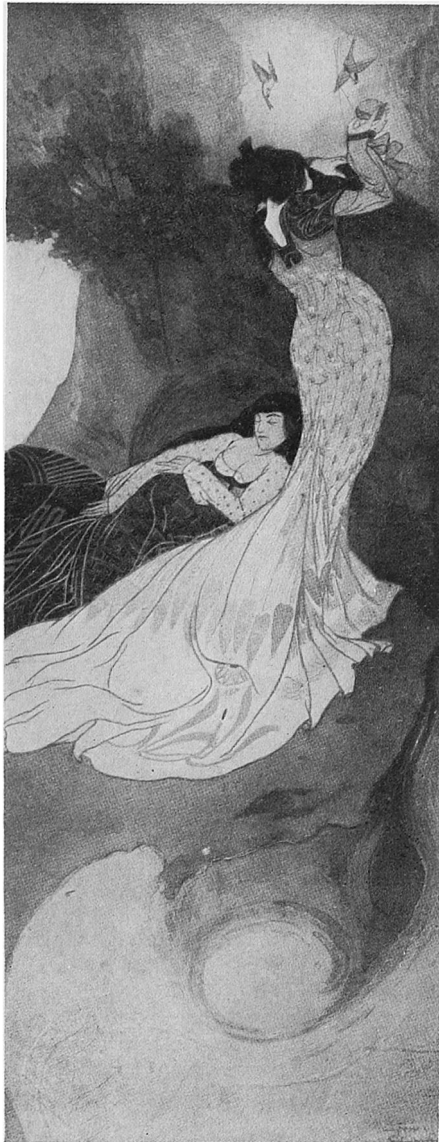
✱ The Société des Artistes Française has elected two members of the jury for painting in place of MM. Benjamin-Constant and Vibert. M. Diogene Mailard and M. Paul Chabas were the jurors chosen.

✱ The galleries of the Luxembourg Museum, which are second in interest only to those of the Louvre, have just been reopened after a rearrangement which has brought a number of artists to the places of honor they will occupy until the government sends their work to the Louvre, and they in turn make way for another generation. Thus, several pictures of the late Benjamin-Constant, and two by Fantin-Latour which figured in the Salon of 1873, are honored. Also one called "Les Cuirassiers," by Regamey, an almost forgotten artist who belonged to the group of



THE WHITE HOUSE
By Georges de Feure

painters among whom Courbet was chief, finds a conspicuous place. Pictures by Manet, Legros, Vollen, Hebert, and Baudry secure central positions in the different rooms, and two fine canvases by Charles Le Roux, a colleague of Corot and Rousseau, are equally well placed. In the galleries devoted to foreign art a number of pictures bought by the French government from time to time are now shown to advantage, among them a beautiful landscape by Carcasso, the "Salome" of Mme. Ronani, the "Fête-day at the Home for the Aged," by Morelli, and the "Dwarf" of Zuloaga, all of which created more or less of an impression at the salons where they were



THE CHARMERS—AQUARELLE
By Georges de Feure

first seen. In sculpture the remarkable group known as "Les Aveugles," by Lefebvre, a marble head, "La Pensée," by Rodin, and a statue of Tolstoi by Prince Troubetzkoi are mentioned by the Paris critics.

✿ There is a good deal of dissatisfaction among the artists who decorate the productions of the Sèvres manufactory of porcelain, according to a writer in a London periodical. It has long been customary for them to receive a percentage—said to be as much as twenty-five per cent—on the sale of their reproductions. This percentage has not usually been allowed on the articles presented to sovereigns or other prominent foreigners. Of late years the number of presents have enormously increased, and the holding of agricultural exhibitions, the erection of monuments, gymnastic, and firework displays, have, with many other things, become the excuse for the official presentation of valuable Sèvres productions. On all of these things the artists make no profit. They are beginning to object to their treatment. They may form themselves into a committee and organize a society to insist upon a

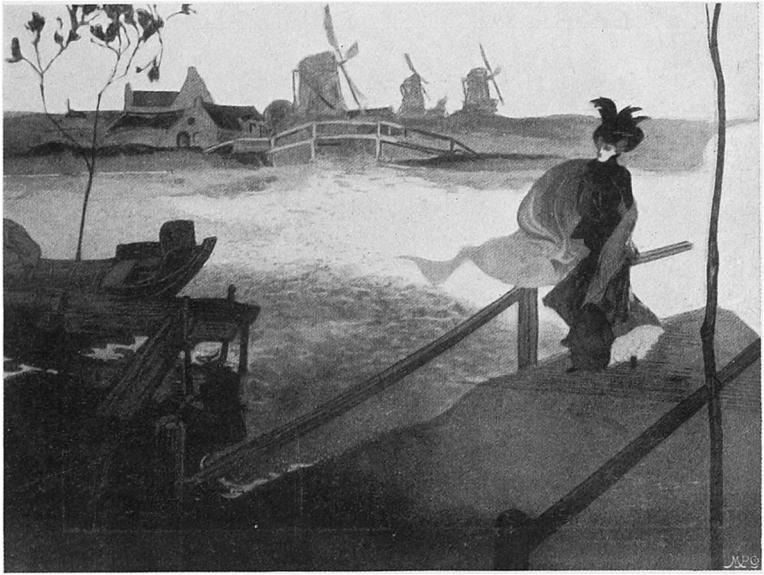
recognition of their individual rights.

✿ The minister of fine arts, Paris, has signed decrees for the promotion of two well-known painters, Bouguereau and Henner, to the rank of grand officer of the Legion of Honor. William Bouguereau, the president of the Society of French Artists, is seventy-seven years old, but an active worker. Mr. Henner, an Alsatian, is seventy-four. The proof that his work has lost none of its force is that he exhibited at the last salon a portrait that is considered among his best. George Perrot and Leon Henzey, distinguished archæologists, have likewise been promoted to the rank of grand officer. M. Henzey has made some very interesting studies on the Greek costume, and given some interesting details on the corset of the Greek women known as the strophion.

✿ For the protection of the rights



DECORATIVE AQUARELLE
By Georges de Feure



WIND-TOSSED—STUDY
By Georges de Feure

of architects, the Central Society of French Architects has formulated three rules. The first gives the architect the right to forbid the reproduction by photography of any building of his design. The second gives the architect his claim as author in case of such reproduction and sale. The third requires the publication of the architect's name in connection with all reproductions.

✦ The Brera Museum at Milan has just acquired a portrait of the poet Girolamo Casio, painted about 1500 by Boltraffio, the pupil of Leonardo da Vinci. Casio, who was born about 1470, died at Rome in 1533. He was a favorite of the Popes Leo X. and Clement VII. The picture, which was considerably blackened by smoke and hidden beneath a very thick coating of varnish, had to be restored by Professor Luigi Cavanaghi.

✦ A Rubens has been found in Vienna in one of the garrets of the imperial palace. It was covered with dirt and varnish. After cleaning it was discovered to be a Holy Family signed "P. P. Rubens, 1630." Dr. von Frimmel, the Viennese expert, declares that it is unquestionably genuine, but damaged beyond reparation. In view of the undoubted authenticity of the work, its deplorable condition has occasioned the deepest regret in European art circles.

SOME RECENT ART SALES

One hundred paintings, all but about half a dozen of them by American artists, belonging to the estate of the late H. Wood Sullivan of Brooklyn, were sold at the American Art Galleries for \$25,270. Taken as a whole, they made up the finest lot of American canvases which were offered at public sale last winter. The paintings, which sold at \$200 and above, with the artists' and purchasers' names and the prices, follow: "In the Catskills," Martin, C. S. Mersick, \$225; "Old Willows," Murphy, C. A. McGregor, \$320; "Twilight," Minor, Clausen, \$200; "At Sunset," Murphy, Bird Coler, \$225; "Sugar House," Murphy, W. E. Ward, \$430; "Willows and Wild Flowers," Robinson, J. Gellatly, \$325; "In the Hastings Woods," Inness, Lee, \$310; "Landscape," Blakelock, E. C. Fuller, \$275; "The Sun, Serene, Sinks in the Slumbrous Sea," Blakelock, Lee, \$475; "In the Catskills," Murphy, A. A. Healy, \$270; "The Old Medfield Elm," Inness, G. D. Pratt, \$420; "Landscape," Murphy, H. B. Dick, \$355; "The Village of Irmaning," Kost, C. A. McGregor, \$210; "A Bit of Giverny," Robinson, J. Gellatly, \$250; "A Sunny Nook," Parton, Hewitt, \$260; "Near Little Falls," Rix, Stollberg, \$525; "After a Rain," Murphy, G. H. Ainslee, \$480; "Solitude," Pauli, G. D. Pratt, \$275; "In the Meadows," Horatio Walker, Montross, \$575; "The Brook," Murphy, W. E. Ward, \$465; "Hazy



WOODS OF FONTAINEBLEAU—STUDY
By Georges de Feure

October," Murphy, Lee, \$270; "White Horse," Bonheur, A. Plant, \$330; "Spring Morning, Fifth Avenue and Fifty-sixth Street," Hassam, A. A. Healy, \$320; "Rosy Twilight," Davis, Macbeth, \$340; "Spring, Bloomfield, N. J.," L. C. Earle, M. L. Sire, \$200; "A Cape Ann Moor," Crane, Fuller, \$290; "The Net Reel," Kost, Sire, \$260; "Indian Summer," Murphy, E. C. Fuller, \$850; "Sunrise," Dougherty, A. Gross, \$205; "Frosty Morning, Fontainebleau," Wiggins, A. Plaut, \$200; "A Village Street," Cazin, Knoedler & Co., \$3,000; "Afternoon in September," Murphy, F. S. Gibbs, \$1,550; "Silence," Murphy, B. S. Coler, \$900; "Showery Day, Katwyk," Bogert, M. D. Lee, \$400; "Autumn Morning," Bogert, Fuller, \$450; "Abandoned," Innes, Jr., W. S. Hurley, \$220; "Halt on the Tow-Path," Robinson, T. E. Maine, \$425; "The Kelp Gatherers," Kost, Etlinger, \$230; "The Milk Carrier, Etaples," Nourse, Meyro-



PORCELAIN
By Georges de Feure

witz, \$200; "Charging the Battery," Gaul, W. C. Anderson, \$200; "Midwood," Ochtman, Meyrowitz, \$410; "Marine," Harrison, J. S. Ullman, \$210; "Autumn Leaves," Eggleston, Fuller, \$250.

✿ Sixty-nine canvases from the John W. Wood and Curtis collections were recently sold for \$12,530. The general average of the prices was fair. Some of the pictures sold, with the names of the buyers and the prices, were: Lesiu's "Declaration of Love," T. Elliot, \$380; Lemmi's "Inquisitiveness," George Liner, \$355; "The Parade," T. W. Leggatt, \$320; Corbineau's "The Finishing Touch," Dr. Foster, \$335; Grolleron's "The Barricade," J. Paige, \$475; Richter's "The Misunderstanding," J. B. Seeley, \$320; Fabb'i's "The Favorite of the Harem," D. C. Silver, \$425; De Haas's "Coast of Star Island, Maine," Oliver Stone, \$350; Forti's "Song at Pompeii," Dr. Wiles, \$475; Scaffai's "Domestic Happiness," Harry Mayer, \$360; and Piot's "Reverie," P. Mackay, \$400. Dernoye's "Lake in Savoy" was bought by J. Zimmerman for \$300,

the same buyer getting Timmerman's "Peasants' Joys" for \$450; "Charge of the Eighth Battery," for \$425, and Weber's "Fishermen at Calais" for \$320. The second day's sale netted \$17,045, making the total \$29,575. Some of the pictures sold, their buyers, and prices were: "On the Adriatic," Rosier, \$380; "The Young Gleaner," Delobbe, \$500; "Lover's Repose," Garate, \$360; "The Reference," Fleury, \$400; "A Fine Lot," Tamburini, \$475; "Madonna and Child," Cej, \$500; "The Water Carriers," Garate, \$400;

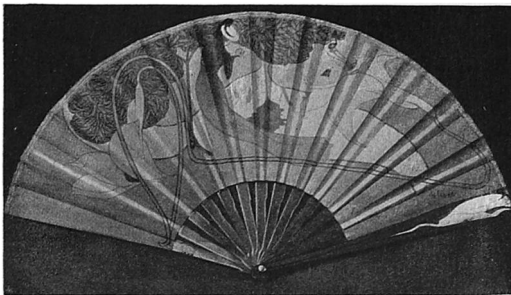
"A Moment of Suspense," Grolleron, \$436; "The Secret Letter," Lesur, \$410; "After the Battle," Grolleron, \$1,750; "Young Fisherman," Hagborg, \$500; "Café Americain," Beraud, \$1,250; "Ludwig XVI. Going to Execution," \$370; and "The Best Vintage," Tamburini, \$215.

✱ Remarkable prices were brought by some of the modern etchings in the collection of A. Melrose Burritt, of Waterbury, sold at the American Art Galleries in New York. The Meryons were worth whatever it was necessary to give for them, for they are great works of art. The "Apse of Notre Dame," second state, sold for \$710,

and the "Pont au Change" for \$490. But the prices paid for Seymour-Hadens seem beyond reason—\$1,160 for "By-road in Tipperary," \$825 for "Shere Mill Pond," and \$575 for "A River in Ireland," first state. The largest prices were paid by dealers, probably on order.



DECORATIVE AQUARELLE
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FAN
By Georges de Feure